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THE DECORATOR AND FURNISHER.

THE PRINCIPLES OF COLOR.

BY E. HENRI KELLY.

THE following consideration of the principles of color is the result of some years of study in regard to the science of color. The conclusions arrived at treat with what is known as white light, or color. Without taking into con-

3½ inches square at large end, and three quarters of an inch square at small end. In testing, hold the funnel so as to shut out all but the colors to be tested. Paint inside of funnel dead black.

HARMONY OF COLOR.

Harmony of color is of three kinds, viz., individual, collective, blending. The following method will, perhaps, make the principles of color as plain as can be done in print. Take two or more boards, about twelve feet long by two feet wide, and



Fig. 12.—The "Corona Vita." Designed by Walter Crane.

sideration the many different ingredients that are used to produce color, the following is intended to show the actual relation one color bears to another, that is to say, harmony, blending, contrasting tone and complimentary color.

In testing color, one side of a room (at least 10x12 feet) is required, with one window directly opposite and behind the operator. Paint the wall with a dead flat color, composed of equal parts of white and black. Hang the testing board firmly against the wall, and look through a square funnel about two feet long,

finish surface up true and smooth. Join the edges perfectly straight. Paint the boards in flat colors. Rub the surface smooth and true to a steel straight-edge with pumice stone, leaving a dull or dead finish.

Individual harmony is the harmony of a color compared with itself. If a color is in harmony with itself, by looking at one of the boards at a distance of ten or twelve feet, the surface of the board will appear to be stationary, clear and clean; the edges of the board will appear straight and clean cut in their

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outline. If the color is in discord with itself, the surface of the board will appear to be constantly moving, similar to the long easy swell of the ocean. Dark, or muddy spots appear at different places, and change their location as fast as the eyes can follow them. The edges of the board will have irregular moving outlines.

Collective harmony is the product of two or more colors placed together. Set two boards painted in different colors side by side, and if the two colors are in harmony the surface of both boards will show clean and clear, and the joint between the boards will appear to be perfectly clean, clear and straight. If the colors discord the surface of the boards will appear moving, spotted and muddy looking, and the joint between the boards will constantly wave back and forth in a serpentine movement.

A blending harmony is the inter-graduation of contrasting colors. Paint one board with two colors, and lap the colors over each other about four inches, and blend them together so as to show no lap. If the colors are in harmony the lap will change from one color to the other without creating a new color. If the colors are in discord there will be a new color created by the lap. Thus, if one half of the board is blue, and the other half yellow, the lap will be various shades of green.

BLENDING OF COLOR.

Blending of color is of two kinds, viz., individual and compound. Any two shades of one color will always blend and be in harmony with itself. Any two or more colors that will blend and not create a new color are blending colors, and are in harmony with each other. Any two colors that create a new color are in discord, and are non-blenders.

CONTRASTING COLOR.

Contrasting colors are any two colors set side by side that will steal the hues from each other. Colors that will create a new color at their joining, or at their blending, and also look spotted and their surface movable,—any two colors that have the same primary in their composition,—are in discord.

TONE.

Tone is the property of color that works on our imagination in regard to temperatures, but in fact has no real effect. Any room decorated in reds and browns has a warm, cheerful, inviting appearance, and especially if the room is lighted through a red glass shade, or lamp, or gas. Decorate a room in blues or grays, and a person will feel cold, disagreeable and lonely. Decorate a room in yellow and drabs and a person will feel happy, contented and inclined to be sleepy. I find by experiments that of two rooms of the same temperature, one finished in red and one in blue, 85 per cent. of persons will declare that the room finished in red is from four to seven degrees warmer. Hence the conclusion that a color that tends to red is warm in tone, and color that tends to blue is cold in tone; and, as yellow is between the extremes, it is neutral, with a tendency to warm tone. Then, the strength of tone in color depends on the amount of red or blue that is contained in the color. An absolute proof of the tone is found by testing the rays of light as dispersed through a prism. Use a finely graduated thermometer. Hold the thermometer so the rays of violet will strike the bulb for about one minute, then slowly and gradually pass the thermometer through all of the prismatic colors, stopping at red. The result will be that the thermometer will show a gradual rise in temperature from violet to red. As great a difference as four degrees has been found by using flint glass prisms, filled with oil of cassia.

COMPLIMENTARY COLORS.

Any two colors are complimentary to each other when their mixture will produce white. The green, being made of yellow and blue, with red, is complimentary, as red and green mixed will produce white. Other complimentary colors are yellow and violet. Blue and orange are perfect; green and russet, violet and citrine, olive and orange, are nearly perfect.

SUMMARY OF COLORS.

Primary colors are.....	Red	Yellow	Blue
Secondary " ".....	Violet	Green	Orange
Tertiary " ".....	Russet	Citrine	Olive
Neutral " ".....	White	Black	Gray
Purity of color, or density makes.....	Hue		
White with color makes.....	Tint		
Black with color makes.....	Shade		
Relation to red and blue.....	Tone		
Reds are warm in tone.		Blues are cold in tone.	

YELLOWS ARE NEUTRAL IN TONE.

Neutral colors absorb the hue and kill color; thus you can add enough black to a small quantity of red so the red will entirely vanish. The same will apply also to white and gray.

White with red makes.....	Pinks
White with yellow makes.....	Bufs
White with blue makes.....	Grays
Black with red makes.....	Browns
Black with yellow makes.....	Drabs
Black with blue makes.....	Steels

Harmony is of three kinds: Pure, secondary and neutral. Pure harmony is composed of two contrasting colors, one primary and one secondary, with the tints and shades of the primary. Secondary harmony is composed of two contrasting colors, one secondary and one tertiary, with tints and shades of the tertiary color. Neutral harmony is harmony that is half way between perfect discord and pure harmony, and is composed of one tertiary color and one primary mixed with a neutral, and tones and shades of the primary.

COLORS IN PURE HARMONY ARE

Red and green with tints and shades of red; yellow and violet, with tints and shades of yellow; blue and orange, with tints and shades of blue.

SECONDARY HARMONIES ARE

Green and russet, with tints and shades of red; violet and citrine, with tints and shades of yellow; orange and olive, with tints and shades of blue.

NEUTRAL HARMONIES ARE

Russet and grays, with tints and shades of blue; citrine and drabs, with tints and shades of yellow; olive and browns, with tints and shades of reds.

PERFECT DISCORD.

Red, violet and orange; yellow, green and orange; blue, green and violet.

SECONDARY DISCORD.

Green, citrine and grays; violet, orange and stone; orange, violet and green.

Neutral discord is the same as neutral harmony. Primary colors are natural, and cannot be made by combining or mixing any other color. Secondary colors are made by mixing any two primaries. Tertiary colors are made by mixing any two secondary colors. Neutrals: White is pure white light. Black is the complete absence of white light. Grays are white and black mixed in any and all proportions; but half and half is a perfect neutral.

A FABRIC which is not new but is a well-merited favorite, is the cotton imitation of China silk, for which almost every dealer has a different name. It is difficult to distinguish them from the genuine article when hung at the window; they are as choice in color and design, and are positively fast, notwithstanding any amount of sun and any number of laundries.

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